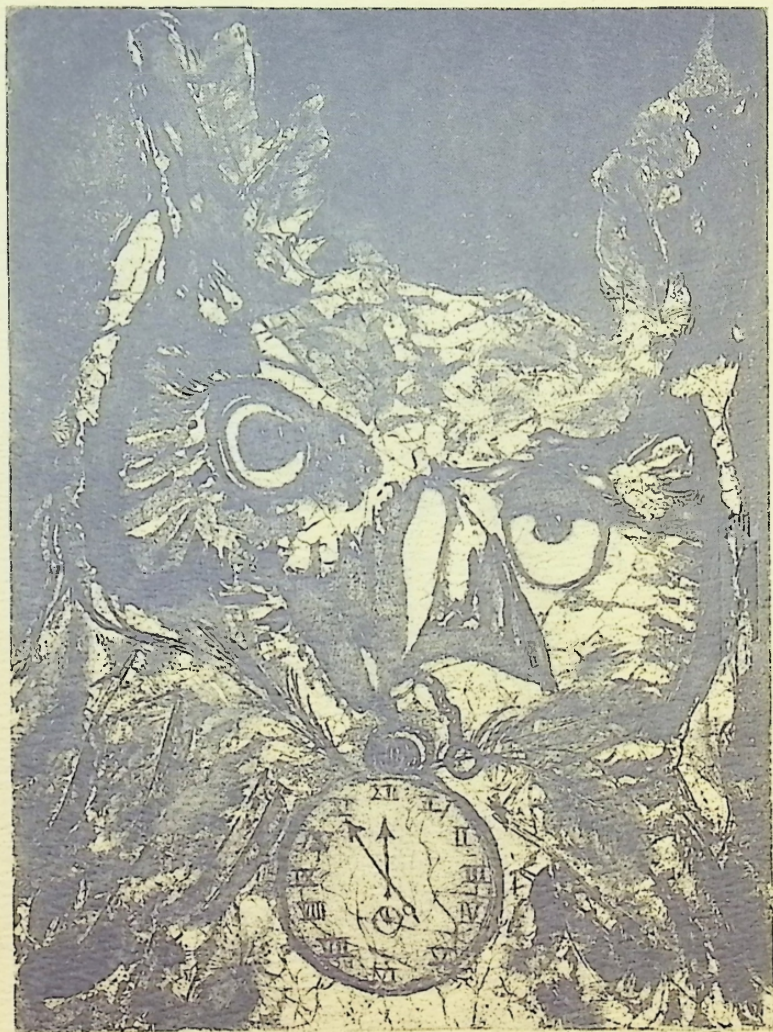


KSOR GUIDE



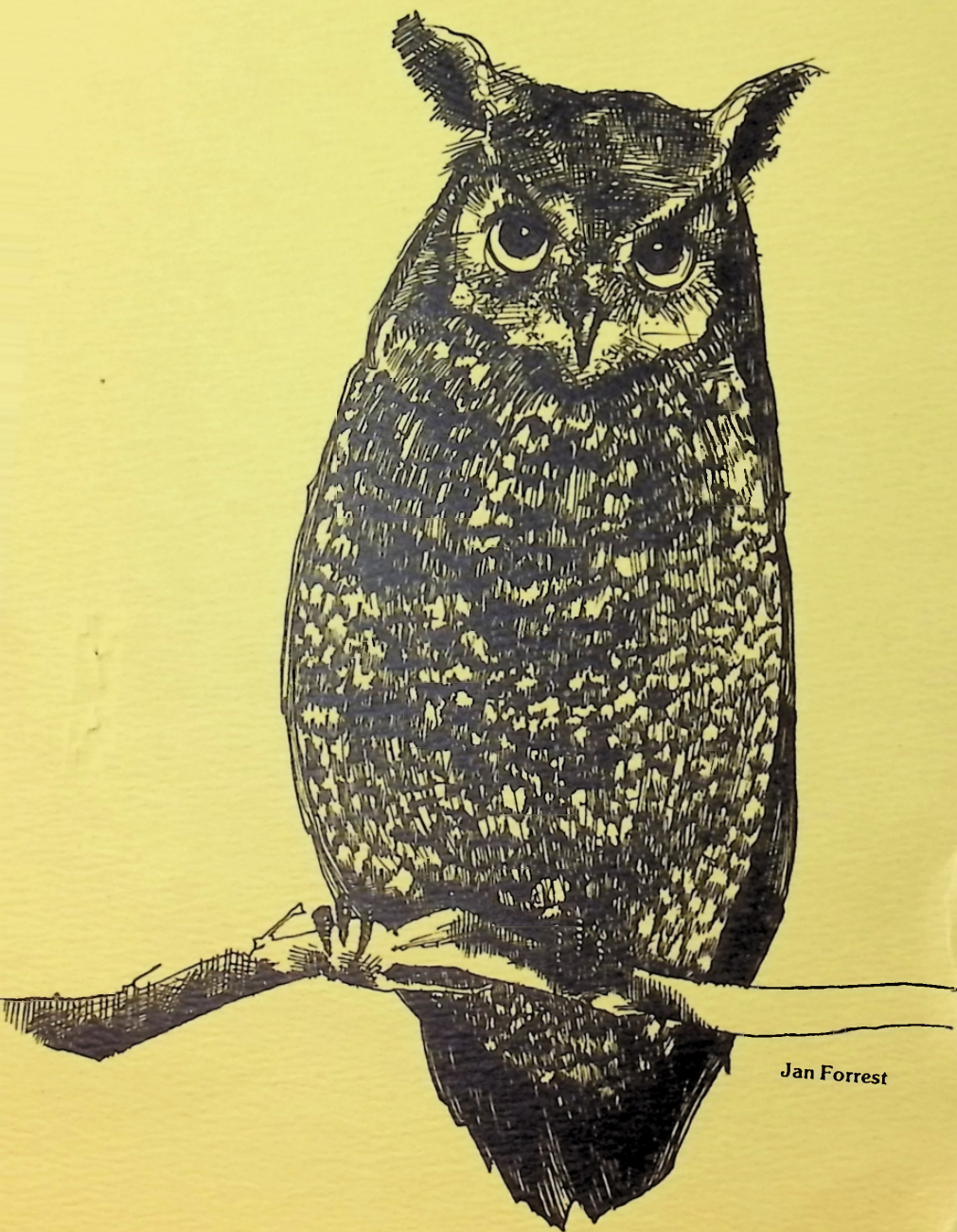
Timekeeper Y10

78

Jany C. Smith

to the arts

July 1979



Jan Forrest

KSOR GUIDE

to the arts

The KSOR GUIDE is published monthly by Southern Oregon State College, 1250 Siskiyou Blvd., Ashland, Oregon 97520, with funds from subscribers, advertisers and grants.

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Cover: Timekeeper, lithograph by Jerry C. Smith

Artwork: Vince Zauskey, James Otey, Jan Forrest

The KSOR GUIDE is partially supported by a grant from the Oregon Arts Commission and the National Endowment for the Arts, a Federal agency; and by the Carpenter Foundation.

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Richard Crow-Acting Production Director (1st Concert)

David Maltby-Station Manager (Live from the Vintage Inn, Lithia Springs Special, Music Hall)

John Stafford-Guide Editor

Joe Kogel-Assistant Operations Director (Words and Music, 900 Seconds, Cookie Jar, Talk Story, Sunday Supplement)

Jean Francis-Office Manager

John Patton-Engineer

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An Editorial Note

The remembrance by Jerry Turner included here was read by the author at a memorial service for the late Angus Bowmer, and we believe its eloquence speaks well for both men. The text was provided by the Oregon Shakespearean Festival, and we are proud to print it in its entirety.

Don Draisner is a curator at the Jacksonville Museum whose recent interest has been research into the tribal life of the Rogue Valley Indian tribes. This month's essay is a result of those efforts, some of the facts gleaned from 19th century texts. While it breaks from our usual policy of publishing arts-related material, we think it evokes a feeling for the bygone age and are happy to include it here.

This issue marks the last such effort by editor John Stafford, who looks back on the past year's GUIDES with the usual sorts of mixed feelings. Given the part-time involvement of a harried staff, very limited resources and budgets, we think the GUIDE has been a credible and creditable little magazine. It has grown in size and scope, and we hope it has taken on a somewhat more professional flavor. It obviously has a long road to travel, but with increased budget, time devoted and dedication we think the GUIDE will make it in the ambition to be more than a list of what can be heard on southern Oregon's most unique and intelligent radio station.

Stepping from behind the editorial "we," I would like to thank all of the people who contributed their time, work and material to the GUIDE during the past year. I certainly couldn't have put the magazine out every month without you. To the readers, I apologize for the routine lateness of the magazine (often beyond my control) and for the various inaccuracies, occasional lack of taste and funky layout that so often plague it. And in saying farewell to you, here's a toast to the future. Cheers.

—John Stafford

From the Director's Desk_____

We are sending the July GUIDE to press with a great sense of anticipation and exhilaration over KSOR's membership in National Public Radio. This station was admitted to NPR membership on May 23 and some of the most obvious results are to be found in our program schedule for this month.

With the advent of the availability of many new programs from NPR, this month's schedule finds the first major revision in the station's programming in over two years. As we have wrestled with the difficulties of identifying air time for the many worthwhile programs we are adding to our schedule, we have attempted to make only those programming changes that were absolutely essential. It is clear that KSOR is entering an exciting period of program growth and change. We are proud of KSOR's programming traditions and your own response to the station over the past five years indicates strong listener satisfaction with our programming. We enter this period of change with the intent of improving upon the past rather than discarding it.

Accordingly, we have made fewer changes in this month's schedule than we might have. It is likely that KSOR will be going through three or four months' evolution of programming. July will find many of your favorite programs scheduled at different air times; some may in fact no longer be on the schedule, and a great many new additions increase our program service. August and September will find further changes as we incorporate other new NPR programs and sense your response to changes already in effect.

To even further complicate matters, certain portions of the NPR service may not be available by the first of July. However, we are publishing the schedule for July as we intend it to be, even if the beginning of the month may find some programs yet unavailable. So please understand that some departures from the printed schedule are likely.

We are anxious to have your comments. Radio is in many respects habitual and I would imagine that you, like me, enjoy knowing that a particular program is to be found at a particular time. Changes are disruptive and sometimes upsetting. But we strongly believe the effect of all the program additions to our schedule will be worth the short-term confusion. We enjoy your comments and will carefully consider them as KSOR's program schedule evolves over the next several months.

Thanks to all of you whose support have made NPR membership a reality.

Ronald Kramer
Director of Broadcast Activities





Eulogy for Angus

A tribute to the founder of the Oregon Shakespearean festival

BY JERRY TURNER

Buffalo Bill's

defunct

who used to

ride a watersmooth-silver

stallion

and break onetwothreefourfive pigeonsjustlikethat

Jesus

he was a handsome man

and what I want to know is

how do you like your blueeyed boy

Mister Death

e.e cummings

I first met Angue Bowmer in Ashland in the summer of 1957. We had arrived a day early after a year of teaching to join the acting company and, to kill time, were on our way to the Varsity Theatre to see a British movie called "Wee Gordie." At the box office we were introduced to Angus and Gertrude (they were seldom long apart) who, in turn, introduced us to Carl Ritchie, then head of the newly created publicity department. "It's good for an actor to be on the best of terms with the publicity man," Angus said. And he was right, as usual, though Carl's friendship had nothing to do with publicity.

My first impression was a surprise at how small he was. Not that he was diminutive, but his fame and reputation led me to expect someone at least as tall as Tyrone Power and as imposing as Orson Welles. Yet here he was; the Producing Director of the Oregon Shakespearean Festival, laughing at feeble Scotch jokes at the popcorn counter, a weaving, bobbing figure somewhere between Groucho Marx and Jiminy Cricket.

By the end of the evening we were calling him Angus and looking forward to next season when it would be "Gus." The next day, after the inevitable welcome speech he made it patently clear that the Festival, to him, was not a prized possession but something to be shared with everybody, and that he was not the dreaded boss-man but one of us: an actor among actors. He simply did not impose himself, although there was never any doubt about his presence. He seemed to have enormous energy and wore, as always, a variety of hats. He'd wait his turn at auditions, and pass the time in rehearsals as Launce waiting for his cue. He directed "As You Like It." He'd worry about scholarships and housing for the company; check in with the technical crews to see if all was well; host coffee klatches and Tudor Guild suppers; watch rehearsals with Gertrude; give advice when asked and encouragement when not; and somehow find the time to be a father to some of us and a friend to all.

The man wore well. Beatrice's answer to Don Pedro's proposal that he be her husband is: "No, my lord, unless I might have another for working days: your Grace is too costly to wear every day." Angus was one of those for working days, and under him neither the Festival nor Shakespeare was a Sundays only thing. He was generous beyond belief. Talent was not to be hoarded, but used. He surrounded himself with the most gifted people he could get and tackled the most difficult problems with a zest only the truly confident could muster. And when we failed, as we all did a lot, he was there with unabashed support for a job well done, however inadequate and humiliating the results.

He used to plead ignorance as a reason for the Festival. "We didn't know," he'd say, "that a repertory theatre in the hinterlands was impossible, so we did it anyway." But no one who knew Angus took him seriously on that. He had an incredible ability to see what was possible, and the tenacity to spend a lifetime driving it through. "You spend what you have," he'd say, "If you don't have money, spend time." And fate was kind enough to us all to give Angus time to accomplish what few men on this planet could have done. Yet I never thought it was a great presiding intelligence that drove the place through mysterious passages toward some dimly perceived goal invisible to the public. Rather, it seemed to me, Angus simply had an actor's cunning and a performer's instinct and a mind locked stubbornly on the main chance.

He loved Shakespeare, that's sure. He loved the clowns and the

kings, the castaway maidens and the lurking, evil villains. He'd arrange to be Verges, or a purveyor of asps and figs, or a clown with a recalcitrant dog named Crab. He was a superb justice Silence (a part he'd researched among old men taking the sun in Lithia Park) and definitive Peter Quince (the quintessential artist-producer among talents too unrefined for greatness). But I like to think it wasn't the bard only that lured Angus Bowmer into a career on stage; it was the idea of a theatre stripped of illusionary stunts and show-business tricks but capable of presenting to fellow human beings the very soul of humanity. Shakespeare was priceless to him as a bottomless mine of human action: physical, spiritual, even transcendental. Angus' most valuable advice to young actors and directors was: "Find the person behind the lines. You can't play attitudes; you can only play people."

The theatre is a very human art; its scale is the measure of a man. Depart from that human scale and you risk the absurdity of pomposity or the ridiculousness of mere mechanics. A life in the theatre is a life dedicated to show that delicate balance between the sublime and the silly. "Mankind," said Mark Twain "is somewhere between the angels and the French." Angus Bowmer, artist, worked that middle range of human action to the outer edges; sometimes comic, sometimes tragic, sometimes (as in Shylock) almost both at once. but always his work and his taste had a human scale.

Until the later years he never kept an office. I cannot remember a conference that wasn't under a tree or in a borrowed corner of the theatre or on the sidewalk. Usually it was at his home over a glass of wine or a martini where Gertrude could flash a skeptical smile or encouraging frown to oil the conversation. But in business or in pleasure he was all of a piece. I never reached the "Gus" phase. He was too much a friend to be always Mr. Bowmer; too much an object of respect to be "Gus." I wrote once that Angus is the Festival; the Festival Angus, and that's true, but not in the sense the either is or ought to be an institution.

I hope that we who continue here can carry on Angus Bowmer's greatest legacy: his humanity. I hope we can work with the same dogged enthusiasm he always had; the same openness; the same faith, the same sincerity. The theatre's a place where, in Thornton Wilder's words, people can show most vividly what it's like to be a human being. That doesn't seem like much, sometimes, but Angus Bowmer showed us in his life and in his work, that it's everything.

• Programs on KSOR •

Sunday

8-10 am Ante Meridian
Jazzical music—a cornucopia of jazz and classical music, morning chatter, news, weather and community notes.

10:00 am Words and Music
Poetry and dramatic readings interspersed with early and baroque music.

11:30 am BBC Science Magazine
Current news from the worlds of science, produced in England.

12 noon Folk Festival, U.S.A.
From His Highness of Hipness Lord Buckley to Chicago ghetto voices, interviewer extraordinaire Terkel probes the interior of the American consciousness. Produced at WFMT in Chicago.

3:00 pm Options in Education
The possibilities, probabilities and problems of the human creature's quest to learn.

4:00 pm Siskiyou Music Hall
Concert music spanning the eras of musical literature, from the Renaissance through the contemporary.

7-1 BEETHOVEN: String Quartet in B-Flat major, Op. 18, No. 6 (Budapest Quartet).

7-8 CHOPIN: Concerto No. 1 in E minor for Piano and Orchestra.

7-15 HINDEMITH: Mathis der Maler.

7-22 STRAUSS: Til Eulenspiegel's Merry Pranks.

7-29 BACH: Prelude and Fugue in E-flat major.

6:30 pm All Things Considered
Weekend version of the daily news magazine, produced at NPR studios in Washington, D.C.

7:30 pm Milwaukee Symphony
7-1 SCHUBERT: Mass No. 2 in G major, D. 167.

BARTOK: Piano Concerto No. 3.

IVES: Symphony No. 2

Kenneth Schermerhorn, conductor; Malcom Frager, piano; Wisconsin Conservatory of Music Symphony Chorus (Margaret Hawkins, founder and director).

7-8 MOZART: Symphony No. 29 in A, K. 201.

R. STRAUSS: Tone Poem after Lenau, *Don Juan*, Op. 20.

BARTOK: Concerto for Orchestra.

Kenneth Schermerhorn, conductor.

7-15 HAYDN: Symphony No. 100 in G (*Military*).

BRUCH: Violin Concerto No. 1 in G Minor, Op. 26.

SHOSTAKOVITCH: Symphony No. 1 in F, Op. 10.

Nevill Marriner, conductor; Erick Friedman, violin.

7-22 MARLOS NOBRE: *Mosaico*.

MOZART: Piano Concerto No. 9 in E-flat, K. 271 (*Jeune-homme*).

SCHUBERT, orch. JOACHIM: Symphony No. 7 in C (the *Grand Duo* for Piano Duet, D. 812).

Kenneth Schermerhorn, conductor; John Browning, piano.

7-29 BLISS: *Rout.* for Soprano and Orchestra.

STRAVINSKY: Four Norwegian Moods.

VAUGHAN WILLIAMS: *A Sea Symphony* (Symphony No. 1).

James Paul, conductor; Lorna Haywood, soprano; David Evitts, baritone; Wisconsin Conservatory of Music Symphony Chorus (Margaret Hawkins, founder and director).

9:30 pm Jazz Revisited

Hazen Schumacher, at the University of Michigan, hosts this weekly adventure into the first thirty years of recorded jazz.

10:00 pm **Jazz Continued.**
Produced at KSOR, this program picks up where Hazen left off, exploring one artist or group form sometime between 1947 and now.

10:30 pm **Weekend Jazz**
Swing, bebop, traditional, free, modern, straighthead, fusion, dixieland and all the rest.

2:00 am **Sign-Off**

Monday

8-9:45 am **Ante Meridian**
9:00 am **Calendar of the Arts**
What's happening in this culturally rich area.

9:45 am **European Review**
World and European news, from the Continent's perspective, produced by Radio Nederland.

10 am-2 pm **First Concert**
Classical music drawn from the various style eras of musical literature.
7-2 **SCRIABIN**: Piano Sonata No. 10.
7-9 **PAGANINI**: Caprices, Op. 1.
7-16 **SCHUBERT**: Selected Songs.
7-23 **PROKOFIEV**: Peter and the Wolf.
7-30 **MOZART**: Symphony No. 40 in G. minor, K. 550.

12:15 pm **Midday News**
Featuring In the Public Interest, Air Quality Report, Calendar of the Arts.

2:00 pm **NPR Recital Hall**
Live-on-tape recordings for small chamber ensembles, and recital concerts featuring single artists or small groups.

4:00 pm **Downtown Jazz**
The Statler-Hilton Hotel, Buffalo, New York comes alive with jazz, brought to us by WBFO.

7-2 Milt Jackson.
7-9 Clark Terry.
7-16 Hank Jones and Milt Hinton.
7-23 Phil Woods.
7-30 John "Spider" Martin.

5:00 pm **All Things Considered**
Daily news magazine, featuring reports and features from public stations around the country, foreign correspondents, up-to-the-minute Washington coverage and in-depth investigative articles. Presented live from NPR's Washington studios.

6:30 pm **Siskiyou Music Hall**
7-2 **SCHUBERT**: Symphony No. 8 in D minor.
7-9 **BEETHOVEN**: Sonata in C-sharp Minor, Moonlight.
7-16 **STRAVINSKY**: Suite Italienne.
7-23 **TCHAIKOVSKY**: Symphony No. 6 in B Minor, Pathetique.
7-30 **WEBER**: Overture to Der Frieschutz.

9:00 pm **Earplay I**
New, hour-long radio drama, written expressly for public radio by renowned authors. Produced by Minnesota Public Broadcasting and the University of Wisconsin.

7-2 **The 75th.**
7-9 **A Question of Benefit.**
7-16 **Third and Oak: The Laundromat.**
7-23 **Cold Earth Travelling.**

10:00 pm **Rock Album Preview**
The recording is supplied by Home At Last Records, Ashland.

10:40 pm **FM Rock (Radio Free Rock—radio Free Soz—Night Ears)**

Contemporary music of the progressive (and assorted) genre, put together and presented each week-night by a different afficianado host.

2:00 am **Sign-Off**



Tuesday

8-9:45 am **Ante Meridian**

9:00 am **Calendar of the Arts**

9:45 am **900 Seconds**
of local public affairs, produced
at KSOR.

10 am-2 pm **First Concert**
7-3 **PROKOFIEV: Violin Concerto**
No. 2 in G Minor.
7-10 **COPLAND: Dance Symphony.**
7-17 **STRAVINSKY: Oedipus Rex.**
7-24 ***BLOCH: Concerto Grosso.**
7-31 **SHOSTAKOVICH: Symphony**
No. 10.

12 noon **Midday News**
Featuring In the Public Interest, Air
Quality Report, Calendar of the Arts.

22:00 pm **International Concert Hall**
Full orchestral and operatic perfor-
mances selected from offerings by the
European Broadcasting Union and
various domestic sources.

4:00 pm **University Forum**
A wide-ranging world of ideas,
opinion and analysis, presenting
celebrities, public figures and scholars
who appear at the University of Texas.
Austin campus. Produced by KUT-FM

5:00 pm **All Things Considered**

5:30 pm **Siskiyou Music Hall**

7-3 **CHAUSSON: Poeme for Violin**
and Orchestra, Op. 25.
7-10 ***ORFF: Carmina Burana.**
7-17 **LISZT: Liebestraume.**
7-24 **SCHUMANN: Symphony No. 1**
for Violin and Piano.

9:00 pm **Masterpiece Radio Theatre**
The classics come alive for radio on
the new NPR drama series.

10 pm-2 am **FM Rock**
(Radio Free Rock—Radio Free
SOZ—Night Ears)

12 midnight **The Oldies**
Host: David Pinsky.

2:00 am **Sign-Off**

* Asterisk before composer's name
indicates birthday.

Leather Gifts
Jewelry Footwear

Nimbus

on the plaza • Ashland, OR

Wednesday

9:00 am Auto Meridian

9:00 am Calendar of the Arts

9:45 am Transatlantic Profile
From Radio Nederland

10 am - 3 pm First Concert

- 7-4 BARTOK: String Quartet No. 1.
- 7-11 HOIVANEM: Symphony No. 4.
- 7-18 KHACHATURIAN: Concerto for Flute and Orchestra.
- 7-25 BEETHOVEN: Symphony No. 2 in D.

12 noon Midday News
Featuring In the Public Interest, Air Quality Report, Calendar of the arts.

2:00 pm Los Angeles Philharmonic

Repeat of preceding Friday night's broadcast.

4:00 pm Voices in the Wind
Musician and author Oscar Brand hosts this weekly omnibus magazine of the arts.

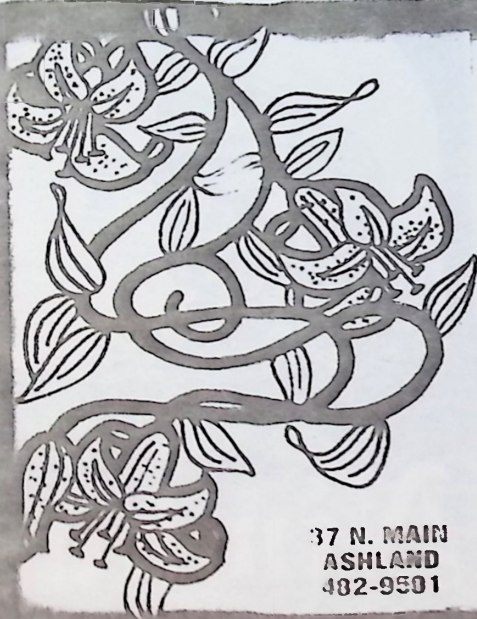
5:00 pm All Things Considered

6:30 pm Siskiyou Music Hall
7-4 VIVALDI: The Four Seasons.
7-11 MOZART: Piano Concerto No. 14 in E-flat, K. 449.
7-18 SESSIONS: Symphony No. 3.
7-25 HAYDN: Trumpet Concerto in E-flat.

9:00 pm Radio Canada Theatre

9:30 pm FM Rock
(Radio Free Rock—Radio Free Soz—Night Ears)

2:00 am Sign-off



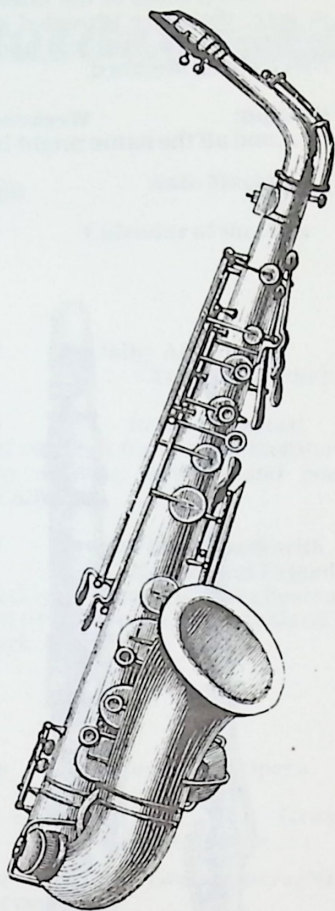
RARE EARTH

- fashion
- jewelry
- music
- gifts

37 N. MAIN
ASHLAND
482-9501

211 S.W. "G" ST.
GRANTS PASS
479-5932

410 E. MAIN
MEDFORD
772-9504



Thursday

8-9:45 am Ante Meridian

9:00 am Calendar of the Arts

9:45 am Women Now

Produced by KSOR in conjunction with Women In Transition on the SOSC Campus, and the National Organization of Women.

10:00 am Dolby Alignment
Tone (30 seconds)

10:01am-2 pm First concert
7-5 MUSSORGSKY: Symphonic
Synthesis.
7-12 VAUGHAN WILLIAMS: An
Oxford Elegy.
7-19 DELIUS: In a Summer Garden.
7-26 MOZART: Symphony
No. 41 (Jupiter).

12 noon Midday News
Featuring In the Public Interest, Air
Quality Report, Calendar of the Arts.

2:00 Netherlands Concert Hall

Broadcasts by the justifiably renowned
Amsterdam Concertgebouw Orchestra or
the Rotterdam Philharmonic.

4:00 pm Options I
A public affairs-arts magazine
produced by NPR and member stations
around the country.

5:00 pm All Things Considered

6:30 pm Siskiyou Music Hall
7-5 SAINT-SAENS: Cello Concerto
No. 1.
7-12 C.P.E. BACH: Concerto in G
for Organ, Strings and Continuo.

7:30 pm Ashland City Band Concerts

For the fourth year, KSOR presents live
and in stereo the Ashland City Band
under the baton of Raoul Maddox, per-
forming a variety of light concert and
"pops" music from Butler band shell in
Lithia Park.

8:30 pm Vintage Radio

Radio drama is making a comeback,
particularly on public radio. But this show
highlights some of the best—and worst—
from the times before TV, radio's first
"Golden Age."

9:00 pm Earplay II

A different program than Monday's.
Earplay has been in production since 1973,
and these are some of the best from recent
years.

10:00 pm FM Rock
(Radio Free Rock—Radio Free Soz
—Night Ears)

2:00 am Sign-Off

Friday

8-9:45 am Ante Meridian

9:00 am Calendar of the Arts

10 am-2 pm **First Concert**
 7-6 MOZART: Clarinet Quintet, K. 581.
 7-13 SCHOENBERG: Serenade.
 7-20 HANDEL: Concerto No. 13 in F Major (Cuckoo and Nightingale).
 7-27 CHERUBINI: Symphony in D.

12 noon **Midday News**
 Featuring In the Public Interest, Air Quality Report, Calendar of the Arts.

2:00 pm **Keyboard Immortals**
 Recordings made by great pianists and composers of the past, captured for posterity by the Welte Vorzetter, a sophisticated piano roll process.

3:00 pm **Collector's Corner**
 Selections of distinguished classical recordings, some extremely rare recordings through unusual modern pieces.

4:00 pm **American Music Sampler: Folk Music and Bernstein**
 The sampler presents a wide variety of "American ethnic" music.

5:00 pm **All Things Considered**

6:30 pm **Siskiyou Music Hall**
 7-6 DVORAK: Symphony No. 8 in G Major, Op. 88.
 7-13 BARTOK: Concerto for Orchestra.
 7-20 LISZT: Sonata in B Minor.

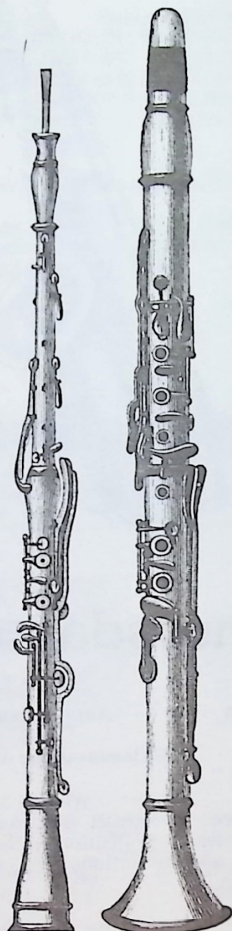
8:00 pm **Los Angeles Philharmonic**

Zubin Mehta is musical director and conductor for this fine orchestra, whose performances have been recorded by KUSC.

10:00 pm **Jazz Album Preview**
 Showcasing some of the latest and best in jazz; discs are provided alternately by Rare Earth, Ashland and Coleman Electronics, Medford.

10:45 pm **Weekend Jazz**
 (...and all the name might imply.)

2:00 am **Sign-Off**



Saturday

8-9:45 am Ante Meridian

9:00 am Calendar of the Arts

10:00 am Dolby Alignment
Tone (30 seconds)

10:01 am In the Bookstall
Selected readings from world literature hosted by visiting scholar and poet Charles Cameron.

10:30 am Brunch in the Park with
Mozart and Friends
The Siskiyou Chamber Orchestra, presented live in stereo from Ashland's Lithia Park.

11:30 am Houston Grand Opera
7-7 VERDI: La Traviata
7-14 OFFENBACH: La Grande duchesse de Gerolstein

11:30 am Houston Grand Opera/NPR
world of Opera

7-21 NPR World of Opera

7-28 NPR World of Opera

2:00 pm Options II
A public affairs-arts magazine, produced by NPR and member stations around the country.

3:00 Music Hall Debut
A recording new to KSOR's library, furnished bi-weekly by Coleman Electronics, Medford.

4:00 pm Siskiyou Music Hall
7-7 *MAHLER: Symphony No. 6.
7-14 STRAUSS: Don Quixote, Op. 35.

7-21 TCHAIKOVSKY: Violin
Concerto in D.
7-28 J.S. BACH: Violin Concerto
No. 2 in E.

6:30 pm All Things Considered

7:30 Talk Story
Talk story...tell a story, in Hawaiian vernacular. Poet and Professor Lawson Inada is your host for these weekly excursions into the minds and hearts of local writers and artists.

8:00 pm The Cookie Jar
A potpourri of zany madness, music and misadventure...and maybe even a cookie?

9:00 pm Live from the Vintage Inn
Every Saturday night KSOR goes remote to the Vintage Inn pub in Ashland to present local musicians.

10:00 pm Jazz Alive
One of the most talked about programs of this year's radio scene, finally available to southern Oregon listeners. Live-on-tape stereo concerts recorded in clubs and lofts and other Jazz hangouts across the country. Hosted by NPR's Tim Owens.

12 midnight Weekend Jazz
(...what needs to be said?)

2:00 am Sign-Off



Programs at a Glance

	Sunday	Monday	Tuesday	Wednesday
8			Ante	
10		European Review	900 Seconds	Transatlantic
	Words & Music			Fi
12	BBC Science Magazine			
	Folk Festival U.S.A.	KSOR		Con
2	Studs Terkel		International	Los An
	Options in Education	NPR Recital Hall	Concert Hall	Philhar
4				Consider the
	Siskiyou Music Hall	Downtown Jazz	University Forum	Voices in t
6				All Things C
	All Things Considered			
8	Milwaukee Symphony			Siskiyou Music Hall
		Earplay	Masterpiece	Radio Cana
10	Jazz Revisited		Radio Theatre	
	Jazz Continued	Rock Album Preview		
12	Weekend Jazz			FM Rock
			Oldies	

90.1 FM Stereo Dolby

Wednesday	Thursday	Friday	Saturday	
Meridian				8
Profile	Women Now	In the Bookstall Mozart & Friends		10
News				12
Houston Grand Opera				2
Netherlands Concert Hall	Keyboard Immortals	Options II		4
Collector's Corner	Music Hall Debut			6
Options	American Sampler	Siskiyou Music Hall		8
All Things Considered				10
Ashland Band Concerts	Los Angeles Philharmonic	Cookle Jar		12
Vintage Radio	Jazz Album Preview	Jazz Alive		14
Earplay II	Weekend Jazz	Weekend Jazz		16

Silent Partners

Life around the Table Rocks

BY DON DRAISNER

If I had been Chief Apserkaha I would have gone to the sacred mesa as well. It was an urgent timeless moment of great need. His people were in great danger, and his ancestral way of life was in jeopardy. He knew of no other place, so near, where he could hope to talk with his spirit father in order to help his people continue their life of freedom and abundance. The problems were immense, and he had no references to guide him. He felt and saw the danger, yet he could not understand what he and his people had never encountered before. His father, the Chief, had never prepared him for this. Had not his father told him many wonderful secrets and wisdoms? Had not his father told him of the great blue lake, high in the eastern mountains, where it was forbidden to gaze upon the waters for fear of being captured by the underworld spirit? This and more did the young Chief-to-be hear, about his long line of relatives and great Chiefs and their mighty deeds from the distant past, deeds beyond counting, when his people traveled from the far north to settle this abundant region. He spoke also of how to live with the nature spirit, how to care for his people in peace and war, and how to live one's life with dignity and purpose.

Now he feared for the change that he instinctively knew to be coming and he knew not how to face it. The mesa was near his camp, rising 800 feet above the valley floor, offering a vista of the entire mountain rimmed valley. A place of perspective and quiet, a place well suited for communicating with the gods.

His brother and co-chief, To-Gun-He-Ha counselled with Apserkaha; he wished to fight the newcomers who so threatened their people. Apserkaha also knew that he would probably have to fight again, as most of the Indians of the area had been doing for several years with few periods of rest. He also knew that the fighting would not solve the problem. That is why he had gone to the high mesa. It was his last hope. The fighting only aggravated and inflamed the situation and the Indians came out second best.

It was that strange and deadly effective fire stick that killed his people

so quickly. It was new to them, and it was one of the reasons they were losing control of their home land.

Time was drawing short. The game they hunted was further afield. He needed an answer. He had not eaten for four days, and would continue to fast until he had an answer to the problem that was plaguing him. A cool night wind drifted over the mesa to wash his body while he waited and listened. A few nearby ponderosa pines, tall in their reach, sighed in the wind.

The mesa, actually a pair of ancient remnants, also knew how to wait and listen. As old silent sentinels, they commanded a place of respect and uniqueness in the Valley. They were the last remains of an era long since changed. They were born of slowly deposited sandstone in the late Eocene epoch, beginning about 55 million years ago and formed about 30 to 35 million years ago. It was an epoch of seas flooding the western coastal lands, creating swamps and offering a variety of plant and animal life. Birds, amphibians, small reptiles, primitive bats, cats, horses, and fish developed. Lignite, a form of coal, was formed from organic deposits.

This fluvial deposit covered most of the valley floor and was later itself covered over by a hard layer of olivine bearing basalt rock, a lava that rapidly flowed down the ancestral Rogue Canyon from a yet undetermined fissure or crack to the east. This took place about four to six million years ago. From present geological observations and studies, it appears that normal rain and mass wasting eventually eroded the land around the two mesas about three to six million years ago, leaving the present Table Rock mesa formations. Glaciation, ice accumulation in the new Cascades, began about two million years ago, cooling and changing the existing tropical climate to what it is like today. The most recent evidence of glaciation indicates ice a mere ten thousand years ago.

It has been generally accepted that the Pacific Northwest was populated by Asian immigrants traveling from the land bridge that connected present day Russia and Alaska. Exactly how and when this occurred is still being determined. These earliest known "settlers" were to spread throughout the entire North and South American continents. Dating is difficult, but the land connection or bridge, was open and closed by glaciation from the late Miocene age, into the Pliocene and Pleistocene periods, lasting about 26 million years to 3 1-2 million years ago, with a late possible connection as recent as 25,000 years ago. These early travelers were to find a large and varied land mass to live on, and they spread throughout it.

L.S. Cressman, writing in *Prehistory of the Far West*, indicates that the

earliest defined date of an Indian habitation in Oregon is at the Fort Rock Cave site, located in south central Oregon. A date of 13,200 years ago with an error factor of 720 years, was derived from charcoal hearth remains. This evidence is relatively close to the region inhabited by the Rogue River tribe of Indians. It is thus possible that Takelma Indians were relatives and descendants of ancestral Indians from over 13,000 years ago. It is no wonder that the Takelmas and other neighboring Indians knew that this land was their home.

Several accounts in the mid 1850's place the Takelmas as semi-permanently camped near the juncture of Butte Creek and the Rogue River in Jackson County. The mesas, later named the Table Rocks, were directly to the west and close to the encampments of the Takelmas. It was a good place to stay. The Rogue River afforded a rich supply of fish and water, game was plentiful, and many varieties of food could be gathered in season. The Table Rocks offered a majestic backdrop for their camp and gave them a strategic vantage point to view the valley floor. It was also quite possibly a place of spiritual importance. It was common in Indian mythology to seek knowledge and inspiration by traveling to a special geological area, and to conduct a ritual fast to obtain understanding. The Table Rocks were very likely just such a place.

Chief Apserkaha, and his brother, Chief To-Gun-He-Ha, were not prepared for the early morning event of October 8, 1855. A band of miners and disgruntled citizens, angered over alleged cattle rustling by the Indians, deliberately attacked the two camps at Butte Creek. Surprising the sleeping Indians, they killed between 20 and thirty men, women and children. The vigilantes suffered two men killed. Satisfied that they had accomplished their objective of teaching the Indians a lesson and further securing their homes, they disbanded. It was a tragedy for the Indians and for the whites. It would be nearly impossible now to achieve a workable co-existence between the two races.

Since we have no written records of what the Indians said, we do not know what they felt. But what is certain is that they were outraged and began a campaign to drive the white settlers from the valley. Several years of ongoing hostilities ensued, with killings on both sides. But it was a losing proposition. Eventually the Indians had to concede to the superior fire power, organization and the larger population of the whites.

The Army, various militia and volunteers fought the Indians of the whole region up and down the Rogue River to Gold Beach on the coast. Beaten, with no way out, the Indians agreed to transfer to the Siletz

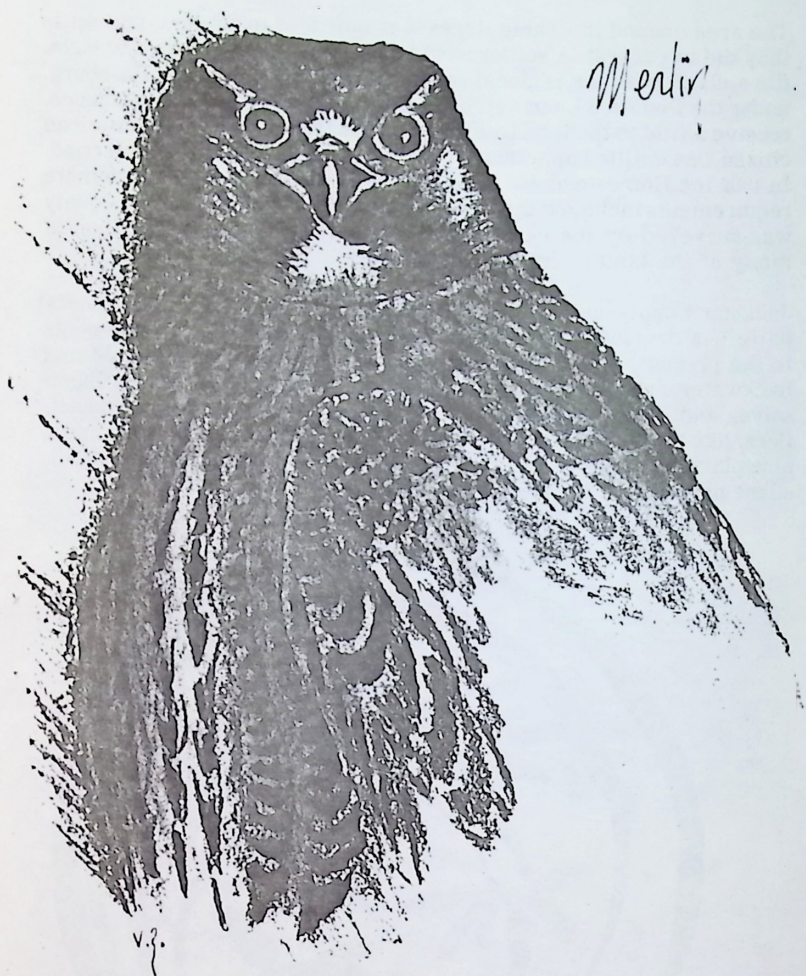
reservation on the central Oregon coast. There the last Rogue Indians lived until after the turn of the century when there were no more left.

The area around the Table Rocks was now free to settlers, and settle they did in earnest. A settler would locate the land he wished to have, file a claim with the regional federal land office in nearby Roseburg, under the Donation Land Act, and after four years of proven residence, receive a title to the land free and clear. A free, white, male American citizen was entitled up to 160 acres, if single, and 320 acres if married. In 1862 the Homestead Act replaced the Donation Land Act with more requirements including the 10 by 10 building provision. Jackson County was surveyed by the early 1860's and helped clarify the location of many of the land claims of the pioneers.

Jackson County and the people of Table Rock followed the general pattern of development of the United States from the early settlements to the present. The Rogue Valley became a somewhat isolated and backwater area of quietly living people. People depended on themselves and their neighbor friends. Culture was home grown. The settlers, like the Indians before them, had come for freedom, space and a nice place to live, love and grow old. And the old mesas watched it all, silent partners in a continually unfolding human drama.



James Otey



Vince Zauskey

New Poems/Kogel & Dowling

Another bastard, or No Time Like the Present

Don't worry, it's just the
scurrying bions
inquiring of each other,
"is this the way,
to the golden temple of the sun
to the cathode catechism of the heart
is this the way
young pirate prince
is this the way
to the city of free men"

These collections of directions
slip into space
queen anne's lace
'Tis no distance
Replies the Rain
Wise from water
daughter of morning and
father to dawn

I speak from the baptismic scenario
the unholy encyclopedic ditionario
and proclaim
TAKE AIM AT AGE
it's no gauge of you
or her, and all that lies between
You take from the chest to pay off the rest
(aint no debt in heaven)
You know, it aint been that long since last I saw you there
of course, you had long hair
sandals and a pipe
You had a chance then too
and I thought you might
take that big turn at Indy
maybe leave the windy
city
for clear skies, a good woman, and a seminar or two,

but you
you flew south, shot off your big mouth
and what did it getcha?
a night in the slam-damn-couldn't you listen awhile
to me
I got things to say, hey,
I got a worldful, a wordful of things
and they all say
c'mere
this is no time to be cool
my april may june july fool
this is notime.

JOE KOHEL

A Young Poet Makes An Obligatory Assault on the Old Master

Dear Eliot
excuse my brashness
upstart as I am
I couldn't help
but follow your silver dark edged
footsteps through your Quartet
of ashes.
Noticing all the while
the weight, the heaviness
the depth of your footprints
which, I suppose
is the price that one pays
for chewing dry wood
wondering why it isn't Manna.
But I've chewed some wood in my time
and I know it can be confusing

Anyway, I'm reminded
of an old timer, you know
the kind, sort of a cross
between beat up china plate
and a good tin mug, well
he told me one time
when I was
in
the middle of one
wood chewing session

myself

slapping me on the back

he said:

"It's OK Me Buck-OO"

no one said

we'd be riding

marmalade chariots

and the wood is nothing more

than a dry parking ticket

only a warning, mind you

just a way of saying

move on

make room.

Now

I know.....I can even hear you

tapping.....your fingers

so rhythmically impatient

with my kind of appreciation

that resides on the tongue

and in the eye blue

ear sail, the way

a porous stone accepts the rain

not because it is coming anyway

but because wishing

for God or some cosmic

umbrella is not part of the point.

I suppose though

one major problem

with your most complete collection of understanding that I have ever

come across

is simply

you never learned

how to punch a hole

right through the middle

of a cold winter day

like taking off a heavy black pea-coat

at the first bell of spring blooming

across the valley.

But then again

I guess

when you set out to rope history

pulling it in

the way you do

it probably never crossed your mind to wear gloves
and most of the people that I know
swear by a good pair
of leather gloves

which you would have to agree
makes most roping situations
more palatable

gives one not so much
a special leverage
but an understanding
that whatever you pull in
is more than likely to pull pack

with the likely-hood
(without gloves)
you'll get a good burn
might even lose a few fingers

And the bottom-line is simply
understanding need not necessarily be
a sad activity.

JOHN DOWLING

Holding the hollow body
the two arms

Running my finger, quickly
the length
of the string--,taut wire

The Lyre

straining, longing
to lie down,
to breath in
the relief
of stone river smooth
darkness.

JOHN DOWLING

Forgetting the bridge
fastened firmly, rooted
into each palm

like the price of fire
the bringing forth

coaxing, from shadows

the music

the singing

dancing between
silent wings.

Welcome Home

milkwood and Dagwood
Comic streams on a souffle afternoon
come back to me baby
it's been too long

I got lazy the day you left
bereft, bereaved, a fool, I believed
love would find a way
the day
you left.

I got no time to get lax, slip on your slacks, slap on the hot wax
Let's rip this midnight shirt down the back, on track Number 9
on time this time
this hard hearted guy's
head over wheels in love..
head over wheels for you.

Glamour's what Hollywood's for, shut the door
turn off the light; it's alright and
he's alwrong
for you.

Ain't no sex in sequenz
it's the sequence
of this arm here and
that arm there

where it all
leads

I
won't dare

For you, my pigeon in pajamas
I'd have gone to Nepal
seek The Truth
'the Dalai Lama

but it was all right here
inside of what was left of me

JOE KOGEL

so

Be curious
Get curious
roll up the shade
you've got it made
you're comin' home
welcome home.

Southern Oregon

Arts Events

July

1

The Oregon Shakespearean Festival is underway with nightly performances in rotation. The Elizabethan Stage is offering "A Midsummer Night's Dream" directed by Dennis Bigelow; "As You Like It" directed by Audrey Stanley and "The Tragical History of Dr. Faustus," directed by Jerry Turner. The Black Swan is offering "Who's Happy Now?" directed by Michael Libert; "The Root of the Mandrake" directed by Judd Parkin and "Indulgences in a Louisville Harem" directed by Michael Kevin. "Macbeth," directed by Pat Patton; "The Play's the Thing" directed by Dennis Bigelow; "Born Yesterday" directed by James Moll; and "The Wild Duck" directed by Jerry Turner are playing in the Angus Bowmer Theatre. For dates and reservations call 482-4331.

Ashland Folk Dancers host dancing every Friday evening at 59 Winburn Way. Beginners sessions start at 7:30.

The Rogue Gallery presents a variety of workshops and classes for both adults and children throughout the summer. For information and registration call 772-8118.

Grants Pass Art Museum-Gallery presents the work of Judy Chicago and forty other southern Oregon women. Continuing through July 6.

Blue Star: Creations of Life presents the expressive batiks of Doreen E. Walsh through July 15. Gallery hours are from 10-7 daily. Located at 10 Guanajuato Way, Ashland.

July

Throughout July: The one-artist shows of:
Trish Feltman—Oregon Bank, Court and Central
Mae Heideman—The Mart, Ashland

- 2 thru 13: Mildred Zornes, featured artist, in a Watercolor Exhibit on display in the Stevenson Union Gallery, SOSC. Gallery hours are from 8 am to 5 pm, daily.

Outdoor summer band concert at Rogue Community College. The 8 pm, free of charge concert will feature the Music of the Military Service, with guest artist Ray Tumbleson.

- 4 Ashland Fourth of July Celebration: 9 am run, 10 am parade followed by activities in Lithia Park. Fireworks display visible from Ashland after dark.

- 5 Ashland City Band Concert in Lithia Park at 7:30 pm. No charge.

- 7 "Brunch in the Park with Mozart and Friends", presented by the Siskiyou Chamber Orchestra. Beginning at 10:30 am at the Lithia Band Shell, there is no admission charge.

- 8 Paint-out and Art Show at Bear Creek Plaza, sponsored by the Southern Oregon Society of artists. Call 535-2868 for information.

- 9 thru 13: Daily concerts and Chamber Music Workshop, 8 am-8 pm. Presented by the SOSC Music Department, no admission charge.

- 10 Outdoor Summer Band Concerts at Rogue Community College, 8 pm. Concert will feature guest artist Fred LeBlew and Music of the Movies. No admission charge.

- 12 Ashland City Band Concert in Lithia park, 7:30 pm. No admission charge.

July

- 14 "Brunch in the Park With Mozart and Friends" presented by the Siskiyou Chamber Orchestra. Starts at 10:30 am. No admission charge.
- 17 Outdoor Summer Band Concert featuring the music of John Philip Sousa. Guest Artist Peggie Grueling. Concert starts at 8 pm. No charge. Presented by Rogue Community College.
- 18 thru 27 Watercolor Exhibit featuring the work of Morris Shubin at the Stevenson Union Gallery, SOSC 8 am-5 pm Monday thru Friday.
- 19 Ashland City Band Concert in Lithia Park, 7:30 pm. No charge.
- 21 "Brunch in the Park with Mozart and Friends", presented by the Siskiyou Chamber Orchestra. Music begins at 10:30 am and there is no admission charge.
- 22 thru 8-4 Renaissance Music Workshop, 8 am-5 pm, sponsored by the SOSC Music Department.
- 24 Rogue Community College Summer Band Concert, featuring Music of th Swing Era, with guest artist Lee Cathcart.
- 26 Ashland City Band Concert in Lithia park, 7:30 pm. No charge.
- 28 "Brunch in the Park Wtih Mozart and Friends", 10:30 am. Presented free of charge by the Siskiyou Chamber Orchestra.
- 30 thru 8-10 Watercolor Exhibit featuring the works of Miller Sheets. Stevenson Union Gallery, SOSC. 8 am-5 pm, no charge.
- 31 Rogue Community College Outdoor Summer Band Concert, 8 pm. Music of the Stage with guest artist Anne Turner Bunnell.



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Rogue Valley Galleries and Exhibitions

CASA DEL SOL: 82 N. Main, Ashland. 11 a.m. to 5 p.m. Tuesday-Saturday. Original oils, watercolors, wood sculpture.

CASCADE WILDLIFE GALLERY: In Orchard Lane, 40 N. Main, Ashland. 11 a.m. to 6 p.m. Monday-Saturday. Original oils, water colors, wood sculpture.

GALLERY ONE: 232 S.W. Sixth St., Grants Pass, (above Kauffman's Men's Store). Noon to 5 p.m. Tuesday thru Saturday. Fabric art, oils, watercolors, ceramics.

GRAPEVINE GALLERY - WITTEVEEN STUDIO: 305 N. Oregon St., Jacksonville. Noon to 5 p.m. Tuesday-Saturday. Original oils.

HIGHER GROUND STUDIO: 175 W. California St., Jacksonville. 11 a.m. to 5 p.m. daily, noon to 4 p.m. Sunday.

LAMPLIGHT GALLERY: 165 E. California St., Jacksonville. Hours of convenience. Original oils, charcoals.

MAINSTREET DESIGN: 411 E. Main St., Medford. 12:30 to 5:30 p.m. Wednesday to Saturday. Collages, targets, air-brush works.

SOUTHERN OREGON POTTERY & SUPPLY: 1300½ E. Barnett Rd., Medford. 10 a.m. to 5 p.m. Tuesday-Saturday. Original pottery.

PAULSEN HOUSE: 1 W. 6th St., Medford. 9:30 to 5:30 p.m. Monday-Saturday. Original oils, watercolors.

PIJON SOUTH: 225 W. Main St., Medford. 11:30 a.m. to 5:30 p.m. Tuesday-Saturday. Fine graphics.

ROGUE'S BOUNTY: 21377 Oregon 62, Shady Cove. 9 a.m. to 5:30 p.m. daily. Original oils, weaving, pottery.

ROGUE GALLERY: 40 S. Bartlett, Medford. 10 a.m. to 5 p.m. Monday-Saturday. Original oils, watercolors, prints and ceramics.

SOUTHERN OREGON STATE COLLEGE: Ashland. Art exhibit on the 3rd floor of the Stevenson Union Building. Rotating exhibit.

SOUTHERN OREGON SOCIETY OF ARTISTS: Paintings selected by critiques conducted by featured artists are placed in the Society's rotating galleries; Crater National Bank, Medford; Stanleys Resturant; The Oregon Bank, Medford Shopping Center.

VILLAGE GALLERY: 130 W. California St., Jacksonville. 10:30 a.m. to 4 p.m. Tuesday-Saturday, noon to 4 p.m. Sunday. Metal sculpture, original oils, pottery and acrylics.

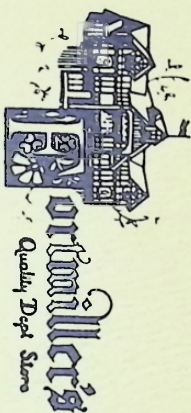


Jan Forrest

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